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but much more to the reluctance of the later poets to repeat. On the monologue we find several suggestive paragraphs. In the discussion of the dialogue, it is rightly observed that the curtailing of the amount of this, especially dialogue between the gods, has greatly detracted from the Homeric character of the *Posthomerica*. The work closes with an analysis of the speeches of the *ὄπλων κρίσις*. All in all Dr. Elderkin has done an interesting and able piece of work.

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Étude sur la Thébàide de Stace. Par LÉON LEGRAS. Paris: 1905. Pp. 356.

The writer of this essay in criticism, on the Theban legends in Greece and in Rome, had prepared himself for it by writing an earlier book entitled *Les légendes thébaines dans l'épopée et la tragédie grecques*. Indeed he frequently refers to his former paper and considers this as a sequel to it. It is not possible in a short review to give an adequate notion of the contents of a book so filled with facts and observations as this. The book falls into two main divisions, the former dealing with the subject and sources of the poem and the latter with its execution. The twenty-six subdivisions or episodes of the *Thebaid* are discussed in detail, and referred to their origin: in general to Homer and the early dramatists, particularly Euripides, or to some of the various collections of mythological fables, or, if the story is Roman, to Virgil. In no case is there any evidence of true poetic invention, but at best an admirable use of the material already gathered. Much the most interesting part of Legras' book is found in the second part, which treats of the poet's literary execution. It is plain that we are dealing with a product of the schools of *grammaticus*, *rhetor*, and *philosophus*. The first furnishes the time-honored subject-matter, the second the methods of arrangement and treatment, and the third Statius' views on man, nature, and the gods. Statius is quite vague in his knowledge of philosophy; his use of it is uncertain and often self-contradictory; he merely repeats what he has learned in the schools, in his reading of Virgil or Lucan. Similar remarks might be made concerning his management of epical ornaments and of his style. He is quite dependent on his predecessors and his innovations are usually not happy ones.

Legras' book is a praiseworthy, sober, and useful work. The author indulges in no excesses of rhetoric. He is lavish neither of praise nor blame, desiring above all to present his readers with actual facts and tangible results.

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